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ENG 1001G-019: Composition and Language

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1001G-019

**English 1001G: Composition and Language
Course Policy & Syllabus**

ENG 1001G – MWF – 11-1150am – 3120 & 3130 Coleman Hall

Instructor: Dr. Melissa Ames

Office: 3821 Coleman Hall

Office Hours: MWF 10 a.m.–11 a.m.

W 12 p.m.–1 p.m.

Or by Appointment

Phone: 581-6977

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Course Description: This course focuses on the reading and writing of expressive, expository, and persuasive essays. Attention is given to effective expression, clear structure, adequate development, and documentation of sources.

Prerequisite: Students who have earned an ACT score in English of 14 or below, or who do not have test scores on file with the university, must pass English 1000 before enrolling in English 1001G.

Course Objectives: After the successful completion of this course, students will be able to:

1. Write college-level expository and persuasive papers in which paragraphs, sentences, and words develop a central idea.
2. Craft purposeful adequately developed paragraphs and sentences that are direct, economical, free of ambiguity, and structurally appropriate for the ideas expressed and for the audience to whom it is directed.
3. Develop skills in critical reading and listening for understanding and evaluating culturally diverse course materials and for becoming more discerning readers.
4. Showcase skills and best practices for analyzing various media products and composing arguments about their purpose, value, and functionality.
5. Distinguish between objective and subjective writing and the differences between fact, opinion, inference, and judgment.
6. Develop research skills, including effective use of source materials and the principles of MLA documentation, as well as the abilities to annotate, paraphrase, summarize, quote, and synthesize written material accurately and ethically.
7. Recognize multiple perspectives and be able to logically integrate, expand on, and/or counter them when formulating one's own argument.
8. Demonstrate mastery of the writing process by creating multiple essays (a minimum of 5,000 words) that arrive at their final state through the stages of prewriting, drafting, revising, editing, and proofreading.
9. Revise documents by participating in peer review workshops and writing conferences in order to create possible products for inclusion in their electronic writing portfolio.
10. Grow as independent writers, thinkers, and consumers of visual rhetoric.

Required Texts:

Lunsford, Angela A. *Easy Writer: A Pocket Reference*. 3rd ed. Boston, MA: Bedford, 2006.

Ruszkiewicz, John, Daniel Anderson, and Christy Friend. *Beyond Words: Reading and Writing in a Visual Age*. New York: Longman, 2006.

Silverman, Jonathan, and Dean Rader. *The World is a Text: Writing, Reading, and Thinking About Culture and Its Contexts*. Upper Saddle River, NJ: Prentice Hall, 2006.

Materials:

Writing instruments, papers, a storage system for returned work and supplementary materials (three-ring binders work well), two-pocket folders for submitted work, USB-compatible device for saving documents (i.e. a jump drive), a college dictionary (print or electronic), access to word processing (typewriter or computer), and other appropriate supplies.

Course Requirements: This course consists of in-class writing activities, discussion of assigned readings, peer review sessions, out-of-class writing assignments of varying lengths, and possible pop quizzes. Your grade will be passed on a point system that factors in all scores you earn on all writing assignments and in-class work/participation. Attendance is mandatory and will be factored into your in-class grade. Active and construction class participation will make a positive impact on your overall grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses.

In-Class Work/Participation (400pts):

Daily work – includes in-class activities, writing, peer response, informal group work, and oral presentations.

Response Pieces – includes short formal or informal written responses to the required reading, the media critiques, and class discussion/debates.

Participation – **includes attendance**, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

Formal Writing Assignments/Essays (900pts):

Media Analysis Papers – One of the major writing assignments completed this semester deals with entering into a cultural debates concerning popular culture (i.e. the affects of television violence on children, how communication forums like Myspace affect relationships, the return of product placement on soap operas and reality television, how musical poaching has altered the industry, etc.). This final synthesis essay (250pts) will stem from smaller writing endeavors that will help students build an understanding of the topic as well as the necessary research and writing skills in which to cover it thoroughly. These shorter pieces include an annotated bibliography (50pts), a compare & contrast essay (100pts), and an evaluation essay (100pts).

Thematic Writing Pieces – Although students will become experts of sorts in their selected research area, every student will be exposed to a variety of texts to “read” critically and respond to throughout the semester. As being able to analyze texts across mediated divides is one of the goals of this course, short writing assignments will test students’ ability at this skill and allow them to expand their writing techniques. There will be five of these assignments (300pts altogether).

Supporting Assignments/Writing Process (700pts):

Diagnostic Essays – In order to track writing improvement there will be two short essays positioned early and mid-semester. One will be take home and one will be an in-class impromptu (100pts total).

Peer Editing & Conferences – Conversing with others about one’s own writing is an avenue for exploring differing perspectives and opening up one’s self to honest reflection. Reading the work of others is also valuable as it exposes students to various topics of study and different writing styles. Peer review sessions are strategically placed before each formal essay is due and participation in these is expected. Students are also required to attend at least one individual conference with the professor mid-semester to discuss writing progress and any questions or concerns about the final assignments (200 pts total).

Writing Portfolio – Students will save all major writing assignments and diagnostic essays for re-submission at the end of the term. Students will be given the chance to revise any and all writing products and turn them in with the originals inside their portfolios. Reflection passages and completed conference checklists will complete this collection and document the student's growth throughout the semester. Marked improvement, effort, and in depth self-reflection on the writing process will greatly impact the student's course grade. (400pts)

Course Grade: Your grade in this course will be calculated using a straight point system and standard grading scale. As determined by the University's General Education curriculum, final course grades for this course are A, B, C, or NC (no credit) and plus and minuses are not utilized. Your final grade will be determined by the following breakdown and grading scale:

Formal Writing Assignments/Essays:	900 pts
Writing Process/Supporting Assessments:	700 pts
<u>In-Class Work/Participation:</u>	<u>400 pts</u>
Total Points Possible:	2000pts

A	= 90% -100%
B	= 80% - 89%
C	= 70% - 79%
NC	= 0% - 69%

Instructor Class Policies:

Submitted Assignments: All documents must be submitted on time and have a professional appearance. Every assignment should be typed on white, 8.5 x 11 paper and formatted according to MLA guidelines and standards when applicable. You must staple the pages together if an assignment is more than one page long. When formal writing assignments are turned in they will be submitted in a two-pocket folder that holds all pre-writing, outlines, drafts, and peer review comments. For your own protection, keep copies of all completed work.

Assignment Due Dates: **LATE ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0).** Assignments, including drafts, are due at the beginning of class. Computer Classroom printers are for in-class activities only, so bring hard copies of your assignments to class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

Revision of Essays: Since this course focuses on writing as process, students will revise essays throughout the semester. The finished end products will be accompanied by the original drafts and student reflections on the writing/revision process and housed in a class portfolio submitted for a grade. (This portfolio is separate from the one that is required by the university). This class portfolio will showcase the student's growth in writing throughout the semester. As marked writing improvement is a key objective in this course, this final portfolio is weighted heavily and will greatly impact the student's overall grade.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

Class Attendance: Because this course emphasizes writing as process and as collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises, peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. Therefore, absences negatively affect your grade. For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors' notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 25 extra-credit points to the in-class work/participation category.

Proper Documentation of Emergency: Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not proper documentation.

Presentations: Please be present when you are scheduled to give a presentation. **If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.**

Plagiarism: In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism – 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation as one's original work' (*Random House Dictionary of the English Language*) – has the right and responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office." The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services.

English 100G Course Schedule
All the World's a Text and We Can Read & Write About it...

NOTE: This course is allotted both an Integrated Technology Classroom & a Traditional Classroom for its use throughout the term. The schedule below is broken up into “weeks”. On ODD weeks this class will utilize the Integrated Technology Classrooms (the computer lab) – 3120 Coleman – and on EVEN weeks we will meet in the Traditional Classroom – 3130 Coleman. Please make sure that you are present in the room assigned for us on any given week.

Week #1: Reading & Writing About “Texts”

M 8/25 – Course Introduction & Overview

W 8/27 – What’s In A Name? / Building Strong Thesis Statements

Prepared Reading: *World* Intro p. 1-33 (Parts I & II)

F 8/29 – Formulating Arguments About Popular Culture/ Supporting Claims /

Types of Arguments & Fallacies

Prepared Reading: *World* Intro p. 33-61 (Parts III-VII)

Week #2: Reading & Writing About Movies (that other type of narrative)

M 9/1 – Labor Day – No Class

W 9/3 – “Quality” Films that Capture Our Lives? A Critics Take on Film

Prepared Reading: “Great Movies,” *World* p. 314-316 &

“Film Stories of the 21st Century,” *Beyond* p. 278-281

Assignment Due: Diagnostic (Name) Essay

F 9/5 – A Professional’s Take on Film

Prepared Reading: “Deciphering *I, Robot*,” *World* p. 338-343

Week #3: Writing Skills (that work when analyzing any “text”)

M 9/8 – Summarizing & Paraphrasing / Explain Media Essay

Prepared Reading: “Holy Homosexuality Batman,” *World* p. 326-332

W 9/10 – Quoting & Countering/Expanding on Arguments

Prepared Reading: “Voting,” *Beyond* p. 538-543

F 9/12 – Outlining / Pre-Writing Strategies / Lenses in Which to Read/Write

Prepared Reading: “Mock Feminism,” *World* p. 397-402

Assignment Due: Topics for Media Essay

***Week #4: Culture Check: The “F Word – Culture and Feminism(s)...
Or How Texts Portray Gender***

M 9/15 – Feminist Theory / Topics Returned / Explanation of Annotated Bibliography

Prepared Reading: Ch 6 Intro, *World* p. 397-402 & *Beyond Words* p. 544-548

Assignment Due: Response Paper (Technology & Communication Forums)

W 9/17 – Texts that give Gender a “Space” / The Dangers of Gendered Genre

Prepared Reading: “Marked Women, Unmarked Men,” *World* p. 402-406 &

“Being a Man,” *World* p. 411-413

F 9/19 – Texts that Attempt to “Displace” Gender / Texts that Explore Gender or

Flip the Binary / Postmodern Appropriation Techniques

Prepared Reading: “Construction of the Female Self,” *World* p. 432-441

Week #5: How Texts Portray Gender Cont...

M 9/22 – Note Taking / Annotating on Sources / Close Readings vs. Note Cards / Data Sheets

Prepared Reading: Sources for Media Essay

Must have at least two sources for media essay in class

W 9/24 – Gender & Art / The Feminine Masquerade

Prepared Reading: Sources for Media Essay

F 9/26 – **In-Class Impromptu Essay**

Prepared Reading: “The Empire of Images,” *Beyond* p. 105-114 &

“#27: Reading Cindy Sherman,” *World* p. 521-524

Week #6: Reading & Writing About Art & Images

M 9/29 – Peer Response – Annotated Bibliography

Prepared Reading: Intro Ch 7, *World* p. 461-488 & *Beyond* p. 19-46

Must have Completed Rough Draft of Annotated Bib in Class

W 10/1 – What Makes Something “Art”? / Postmodern Appropriation

Prepared Reading: Photo Gallery, *World* p.359-379, “Andy Warhol,” *World* p. 489-492, “Is The Names Quilt Art,” *World* p. 499-505

Assignment Due: Annotated Bibliography

F 10/3 – No Class – Workshop on Compare/Contrast Essay

Week #7: Reading & Writing About Art & Images Cont...

M 10/6 – Censorship & Art / – Mini Lesson: Transitions / A Different Type of Writing - Parody - Workshop

Prepared Reading: “Sequential Art,” *World* p. 505-519 & “Isn’t It Pretty,” *World* p. 519-521

W 10/8 – No Class (Mandatory Conferences According to Timeslot in My Office)

Must Have Pre-Conference Checklist Filled Out & Returned Papers (with Rubrics) Present at Conference

F 10/10 – Fall Break – No Class

Week #8: Reading & Writing About Television

M 10/13 – Television as a Window to the World?

Prepared Reading: Intro Ch 2, *World* p. 107-112, “Life According to TV,” *World* p. 115-121, “How Soaps,” *World* p. 121-123

Assignment Due: Parody

W 10/15 – Peer Review Session C/C Essay

Must have Completed Rough Draft of C/C Essay in Class

F 10/17 – Watching TV in the 21st Century

Prepared Reading: “TV Can Be a Good Parent,” *World* p. 112-115

Assignment Due: Media Compare/Contrast Essay

Week #9: Reading & Writing About Media & Advertising

M 10/20 – A Permanent Trend: Reality TV? Product Placement

Prepared Reading: “Reality TV Suite,” *World* p. 169-184

W 10/22 – Understanding Ads – Audience & Persuasion Techniques
Prepared Reading: Intro Ch 8, *World* p. 53 7-542 & “Weasel Words,” *World* p. 586-580

F 10/24 – Advertisements that “work” / In-class Ad Analysis Workshop
Prepared Reading: “Hanes Her Way,” *World* p. 566-568 & “You and Your Shadow,” *Beyond* p. 457-460
Must Have Advertisement in Class (Print Copy from Magazine, Commercial Retrieval from Internet, or Detailed Notes/Description of TV Commercial or Billboard)

Week #10: Culture Check: Representing “Other” – How Texts Explore Race & Sexuality

M 10/27 – Narrative/Non-Fiction Accounts
Prepared Reading: Intro Ch 4, *World* p.233-239, “Growing Up,” *World* p. 239-250, & “In Living Color,” *World* p. 251-260

Assignment Due: Reality TV Research

W 10/29 – Self-Monitoring / Culture Clashes
Prepared Reading: “Censoring Myself,” *World* p.282-285 & “Mother Tongue,” *World* p. 261-264

Assignment Due: Advertising Rhetorical Analysis

F 10/31 – No Class – Workshop on Evaluation Essay

Week #11: Representing “Other” Cont...

M 11/3 – Peer Review of Evaluation Essay
Prepared Reading: “Society’s Need for a Queer Solution,” *World* p. 142-155
Must Have Completed Evaluation Essay in Class

W 11/5 – Fictionalized Sexuality & Its Affects
Prepared Reading: “Not that There’s Anything Wrong,” *World* p. 124-141

Assignment Due: Media Evaluation Essay

F 11/7 – Panel Debates

Week #12: Hot Topics in Pop Culture

M 11/10 – Panel Debates

W 11/12 – Panel Debates

F 11/14 – Panel Debates

Week #13: Hot Topics in Pop Culture

M 11/17 – Peer Edit Media Synthesis Essay

Must Have Completed Rough Draft of Synthesis Essay in Class

W 11/19 – Panel Debates

F 11/21 – Panel Debates

Assignment Due: Media Synthesis Essay

M 11/24 – Thanksgiving Break – No Class

W 11/26 – Thanksgiving Break – No Class

F 11/28 – Thanksgiving Break – No Class

Week #14: Beyond "Listening" – Reading & Writing About Music

M 12/1 – Songs & Songwriters / Parody / Workshop

Prepared Reading: Intro Ch 10, *World* p. 630-633 & "Is Tupac Really Dead,"
World p.645-648

W 12/3 – Reading Beyond the Lyrics / Workshop Time

Prepared Reading: "Reading Music," *World* p. 653-683

F 12/5 – *Supersize Me*

Prepared Reading: Intro Ch 8, *Beyond* p. 518-533

Assignment Due: Music Analysis Piece

Week #15: Debating Culture

M 12/8 - *Supersize Me*

Prepared Reading: "Fast Food," *Beyond* p. 558-563

Assignment Due: Portfolio

W 12/10 – Preparing for Informal & Formal Debates

Prepared Reading: "The Native American Mascot Suite," *World* p. 286-306

F 12/12 – Closure Activities / Evaluations

Final Exam Week / End of Semester

(Note: This Schedule is Subject to Change at the Instructor's Discretion &
Reading Selections are Abbreviated by Title)